

Seventeen famous jazz 'standards'
arranged for the classical guitar

Jazz

FOR THE

CLASSICAL GUITAR

Arranged by John Zaradin.

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IN A MELLOW TONE

By Duke Ellington

Medium tempo.

The musical score is written for a single melodic line on a treble clef staff in the key of D major (two sharps) and 4/4 time. The tempo is marked 'Medium tempo.' The score consists of five systems, each with a specific chord indicated above the staff:

- System 1:** Chords B⁷ and E⁷. The melody begins with a quarter rest, followed by a quarter note D, an eighth note E, a quarter note F#, and a half note G. The second measure starts with a quarter rest, followed by a quarter note A, an eighth note B, a quarter note C#, and a half note D.
- System 2:** Chords A, A⁽⁶⁴⁷⁾, and E_M¹¹. The melody begins with a quarter rest, followed by a quarter note D, an eighth note E, a quarter note F#, and a half note G. The second measure starts with a quarter rest, followed by a quarter note A, an eighth note B, a quarter note C#, and a half note D.
- System 3:** Chords A⁷ and D⁽⁶⁴⁷⁾. The melody begins with a quarter rest, followed by a quarter note D, an eighth note E, a quarter note F#, and a half note G. The second measure starts with a quarter rest, followed by a quarter note A, an eighth note B, a quarter note C#, and a half note D.
- System 4:** Chords D_M, A⁽⁶⁴⁷⁾, and G⁷. The melody begins with a quarter rest, followed by a quarter note D, an eighth note E, a quarter note F#, and a half note G. The second measure starts with a quarter rest, followed by a quarter note A, an eighth note B, a quarter note C#, and a half note D.
- System 5:** Chords F^{#7} and B⁷. The melody begins with a quarter rest, followed by a quarter note D, an eighth note E, a quarter note F#, and a half note G. The second measure starts with a quarter rest, followed by a quarter note A, an eighth note B, a quarter note C#, and a half note D.

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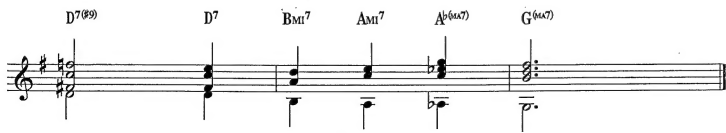
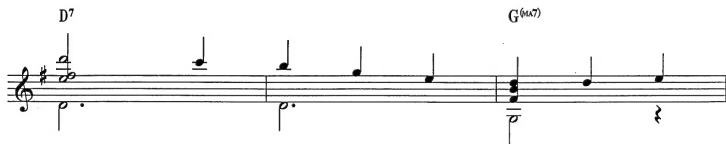
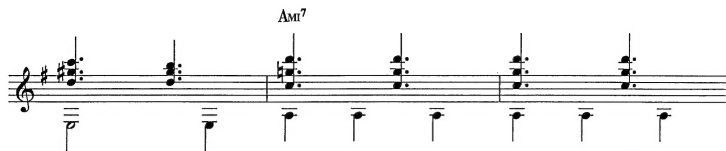
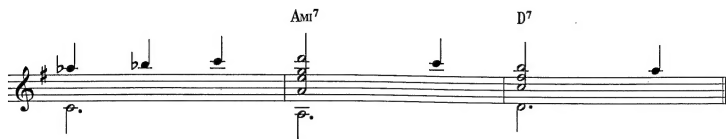
The first system of the musical score for 'The Rose Tree' is shown. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the time signature is '3/4'. The system is divided into four measures, each with a chord symbol above it: A6, G7, F#7, and B7. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). The first measure has a whole note chord. The second measure has a half note chord. The third measure has a quarter note chord followed by a quarter rest. The fourth measure has a half note chord followed by a half rest.

BLUESETTE

Music by Jean 'Toots' Thielemans

Jazz waltz. Light, medium tempo.

The image shows a musical score for guitar, consisting of five staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various chords and melodic lines. The chords are labeled: G, F#m7(5), B7, Em7, A7(b9), Dm7, G7, C(b9), Dm7, Db7, Cm7, F7, Bb(b9), Gm7, Bbm7, Eb7, and Ab(b9). The notation includes treble clefs, key signatures, time signatures, and various musical symbols such as notes, rests, and bar lines.



MOOD INDIGO

Words & Music by Duke Ellington, Irving Mills
& Albany Bigard

Contrast the slow "bluesy" first section with a lighter feeling and slightly faster tempo in the second.
Keep the melody sustained on top of the chords.

Chord progression for the first section (slow "bluesy" tempo):

- Measure 1: E⁶
- Measure 2: C[#]m⁷
- Measure 3: F[#]7
- Measure 4: A⁶
- Measure 5: B⁷+

Chord progression for the second section (lighter feeling, slightly faster tempo):

- Measure 6: E⁶(⁹)
- Measure 7: B¹³
- Measure 8: B⁷
- Measure 9: E⁶
- Measure 10: C[#]m⁷
- Measure 11: F[#]7

Chord progression for the third section:

- Measure 12: C⁷
- Measure 13: C⁹(⁵)
- Measure 14: B⁷
- Measure 15: E¹¹

Chord progression for the fourth section:

- Measure 16: E⁷
- Measure 17: F[#]m⁷
- Measure 18: F[#]6(⁹)
- Measure 19: E¹¹(⁵)
- Measure 20: D[#]m⁷(⁹)
- Measure 21: B⁷+

Chord progression for the fifth section:

- Measure 22: E⁶
- Measure 23: C[#]m⁷
- Measure 24: F[#]7
- Measure 25: A⁶
- Measure 26: B⁷+
- Measure 27: E⁶

FIN (2nd. time)



WEST COAST BLUES

By Wes Montgomery

12 Bar Blues. Medium tempo. Play with swing without exaggerating the '3' feel.
Use the second section as a sample for inventing further improvisations.

The musical score is written for a 12-bar blues in E major (three sharps: F#, C#, G#). The tempo is medium, and the feel is swing. The score is organized into six systems, each containing a single staff with a treble clef. The bass line is indicated by a double bar line with a 'P' (pedal point) below it, suggesting a sustained bass note or a specific harmonic texture. The melody is written in the treble clef, featuring various rhythmic patterns, including triplets and eighth notes. Chord symbols are placed above the staff at specific measures: E7, D7, E7, Fm7, Bb7, A7, E7, B7, A7, E7, and (FIN). The score includes a repeat sign at the beginning of the first system and a double bar line with repeat dots at the end of the final system.

E⁷A⁷E⁷Bm⁷E⁷A⁷E⁷F#m⁷B⁷Em⁷A⁷E⁷A⁷C⁷B⁷

D.S. al FIN

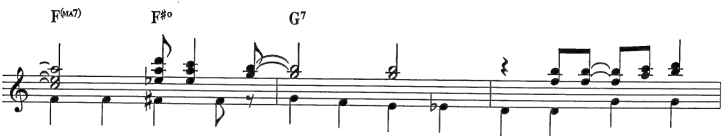


THE BIRTH OF THE BLUES

Words & Music by De Sylva, Brown & Henderson

Play at a medium swing, dance style tempo with a clear bass line.

The musical score is written in 4/4 time and consists of five staves of music. Each staff begins with a series of chords: C⁶, C^{#o}, Dm⁷, D^{#o}, Em⁷, and E⁷ on the first staff; F^{(b)7}, F^{#o}, and G⁷ on the second staff; C, Am⁷, F, D⁹, D^{b9}, G⁹, C⁶, and C^{#o} on the third staff; Dm⁷, D^{#o}, Em⁷, E⁷, F^{(b)7}, and F^{#o} on the fourth staff; and G⁷, C⁶, F^{(b)7}, G⁷, and C⁶ on the fifth staff. The melody is written in treble clef and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. The bass line is indicated by the chords and the overall tempo/style instruction.



BODY AND SOUL

Music by John Green

Lyric by Robert Sour, Edward Heyman &
Frank Eyton

This is such a "classic" standard which seems to be able to support any kind of arrangement without losing its identity. Here, the interpretation is for playing at a slow to medium tempo.

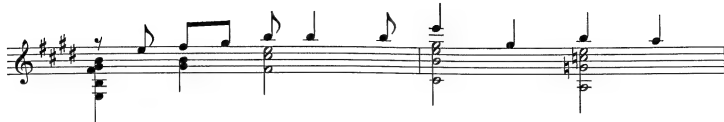
Fm7 Fm6 Gm7 F#m7(b5) Fm7 E7 Eb(b9) E7+

F A#m Fm F# Gm7 G7 Db7

Cm7 Bb7+ 3 Am7(b5) Ab7 G7+ C7(b5) Fm7

Gm7 F#m7 Fm7 Bb7 Eb(b9) Eb6 F A#m Gm F#

Fm7 G7(b9) Cm7 Bb7+ Am7(b5) F#7 F7

E^{add9}F[#]Mi⁷C[#]Mi⁷Ami⁷E⁶(Mi⁷)B⁹F⁷(b5)E^{add9}Emi⁹A⁷D⁶(Mi⁷)B⁹Emi⁷A⁷(b9)C⁷+C⁷(b9)

Fmi

Gmi⁷F[#]Mi⁷Fmi⁷E⁷+E^b(Mi⁷)E⁷+

F

A^bMi

Gmi

F[#]oFmi⁷Dmi¹¹D^{b7}Cmi⁷B^{b7}+

3

Ami⁷(b5)A^b6₉E^b(Mi⁷)

WATERMELON MAN

Music by Herbie Hancock

Lyric by Jon Hendricks

Jazz Funk. Medium tempo. The improvisation in the second section is made over the bass line of the first section. Learn this bass line as a separate figure and try to make your own variations while continuing to play it

The musical score is written for a single melodic line in treble clef, with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The score is divided into four systems, each with a specific chord indicated above the staff.

- System 1:** Chords E7 and E7(#9). The melody starts with a half rest, followed by a series of eighth and quarter notes, including some chromatic movement and a triplet of eighth notes.
- System 2:** Chords A7 and A7(#9). The melody continues with eighth and quarter notes, featuring a triplet of eighth notes.
- System 3:** Chords E7 and B7. The melody consists of quarter and eighth notes, with a half rest at the end of the system.
- System 4:** Chords A7, B7, A7, and E7. The melody continues with quarter and eighth notes, including a triplet of eighth notes. The final measure is marked "FIN".

Additional markings include a "3" over a triplet of eighth notes in the fourth system and the instruction "(Last time fade al FIN)" above the final measure.

The first system of the musical score for 'The Rose Tree' is written in treble clef with a key signature of three sharps (F#, C#, G#). It consists of two measures. The first measure is marked with an 'A7' chord symbol above the staff. The second measure is marked with an 'E7' chord symbol above the staff. The melody is composed of eighth and quarter notes, with some notes beamed together. The bass line is indicated by a single note on the first line of the staff in each measure.

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WILLOW WEEP FOR ME

Words & Music by Ann Ronell

Slow tempo and sad. Play lyrically and reflectively rather than in a strict tempo.

Chord progression for the first system:

E⁶ Bm⁷ E⁶ Bm⁷

Chord progression for the second system:

E⁶ C^{#7(b5)} B^{7(b5)} E⁶ C^{#7(b5)} B^{7(b5)}

Chord progression for the third system:

E⁶ D^{#7} D^{6(b7)} C^{#7(b9)} C⁷⁺ F^{#m7} B¹¹ B^{b7}

Chord progression for the fourth system:

A⁹ C⁷ Bm¹¹ B^{b7(b5)} A⁹ C⁷ F^{#m11} B⁷ ⊕

Chord progression for the first ending (fifth system):

1. E^{Add9} Bm⁷ E^{Add9} B^{7(b5)}

⊕ Last time al CODA

2. E^{ABD9} Bm⁷ C⁽⁶⁴⁷⁾ Bm⁷ E⁷

Am⁷ F#m^{7(b5)} B⁷ C#m^{7(b5)} C⁷ Bm⁶ F⁷

Em⁷ A⁷ D⁷ G⁷ C⁷ F⁽⁶⁴⁷⁾ Bm¹¹ E⁷

Am⁷ F#m^{7(b5)} B⁷ C#m^{7(b5)} C⁷ F^{7(#9)} E⁷

Bb^{(647)(b5)} Am⁷ D⁹ G¹³ C⁷ F⁷ F#m¹¹ B⁷⁺ D.S. al

CODA E^{ABD9} Bm⁷ C⁽⁶⁴⁷⁾ Bm⁷ E^{ABD9}

DJANGO

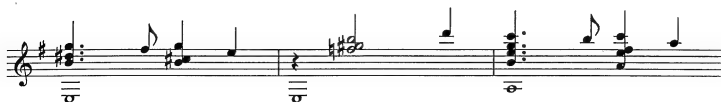
By John Lewis

This is a piece with mood and tempo changes built into it. Although a "jazz" standard, it has a very strong "classical" feel to it and sits well with the fingerstyle guitar.

Em⁹ Em⁶ Am⁹ B^{7b9}
Slow Ballad



Em^(b9) Em⁶ E^{7(b9)} Am^(b9) Am⁶



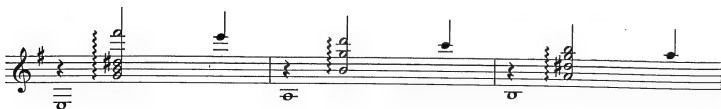
D^{7(b9)} G^(b9) D^{b7(b5)} C^(b9)

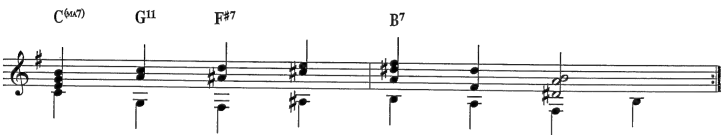
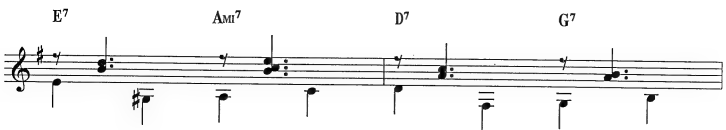
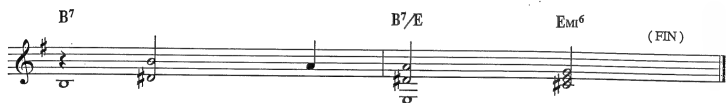
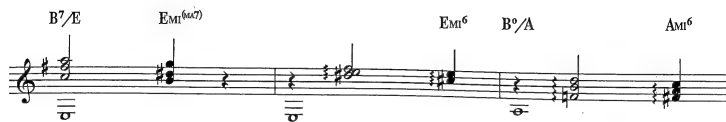


Am⁶ F^{#7} B⁹



Em^(b9) Am¹¹ B⁷⁺





Ami⁹ E7⁰⁹

mp

Ami⁷ E7⁰⁹ Ami

f

Dmi⁶ C° E⁷ Ami⁹ F#⁷

Swing *mf*

B⁷ E⁷ A⁷ D⁷ G C⁷

F⁷

C⁷ 2nd. time molto rit. D.C. al FIN

ST. LOUIS BLUES

By W C Handy

Play Tango for the first section and then make a strong contrast into the swing tempo on the key change.

Emi

Tango

B⁷

Emi⁶

Emi

B⁷

B⁷+

C[#]M17(5)

C7(5)

F[#]M11

B7

Swing
EA⁷E⁷A⁷E⁷

B7

A⁷E⁷



DON'T DREAM OF ANYBODY BUT ME (L'L DARLIN')

Words by Bart Howard
Music by Neal Hefti

Not too fast a tempo. Try to make the chord changes legato.

Chord progression for the first staff:

- G7
- Dm7
- G7(b5)
- C11
- (b9)

Chord progression for the second staff:

- F
- D7(b9)

Chord progression for the third staff:

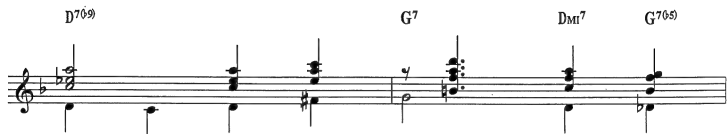
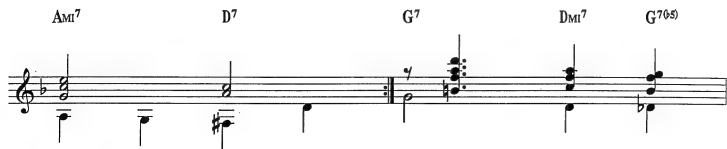
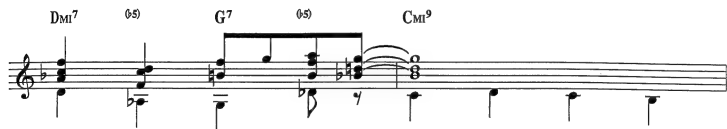
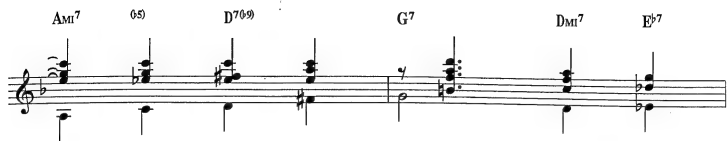
- G7
- Dm7
- G7(b5)
- C11
- (b9)
- F#m7

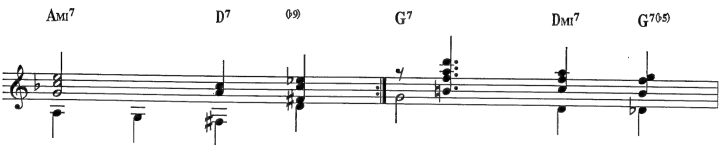
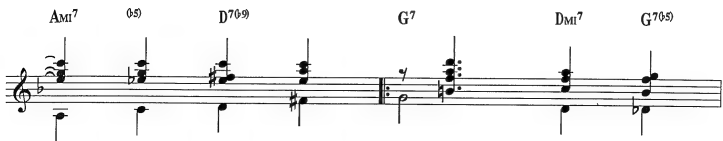
Chord progression for the fourth staff:

- B7(b5)
- Bb6
- Bbm7

Chord progression for the fifth staff:

- F
- F7
- Bb6
- Bbm7





ROUND MIDNIGHT

Words & Music by Cootie Williams &
Thelonious Monk

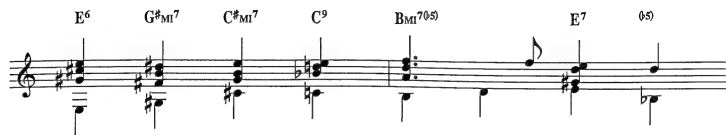
Strong and soulful, 'Round Midnight (like "Body & Soul"), seems to allow for diverse interpretations and changes, even within the duration of one chorus. In this arrangement the introduction is designed to be played 'ad lib', before establishing a slow tempo at bars 7 & 8.

The musical score for 'Round Midnight' is presented in five systems, each with a treble clef and a key signature of three sharps (F#, C#, G#). The tempo is marked as 'ad lib' for the introduction and then 'slow' for the main body of the piece. The score includes various musical notations such as eighth notes, quarter notes, and chords, along with a double bar line indicating a section change. The chords are labeled as follows:

- System 1: D#Mi7(b5), A7(b5), G#Mi7(b5), G#7
- System 2: C#Mi7(b5), G7(b5), F#Mi7(b5), F#7, Bmi7(b5), F7(b5)
- System 3: F#7(b5), E7, Ami, E7(b9)
- System 4: Ami7, F#Mi7(b5), F7(b5), E7+, Ami7, Eb°
- System 5: Cmi7, F7, Bb7(b5), A7, Dmi7, E7(b9), Ami(b9), F#7(b5)

[illegible]

Example 6-10 shows a sequence of chords: Dmi⁷, E7(b⁹), A mi, A mi^(6u7), and A mi⁷. The notation includes a treble clef and various musical symbols representing notes and rests.



PERDIDO

Music by Juan Tizol
Words by Harry Lenk and Ervin Drake

Medium swing with a contrasted Latin feel for the 'middle 8'.

Medium swing Bm⁷ E⁷

A⁶⁽⁴⁷⁾

Bm⁷ E⁷ 3

A⁶ 1. Bm¹¹ E⁷ 2. D[#]M^{7(b9)} D⁷

Latin C^{#7}

F#13

F#9

F#7(b5)



B7

B7(b5)



E13

E7

Swing



Bm11

E7



A6(b7)



Bm11

E7



1. A⁶ Bm⁷ B^{b7} A⁶(^b9)

To BRIDGE

Last Time Only A⁶ D^b(^b9) C⁶(^b9)6 C¹³ B⁷ B^{b7} A

FIN

BRIDGE Bm⁷ B^o

C[#]Mi⁷ Cmi⁷

Bm⁷ E⁷

A⁶ A⁷ D^{add9} E

⌘

GIRL TALK

Music by Neal Hefti
Lyric by Bobby Troup

Slow but with swing tempo. Play with a 'big band' feel, keeping the chords full but tight and making the changes very legato.

The musical score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of five systems of music, each with a melody line on a treble clef staff and a bass line on a bass clef staff. The chords are indicated by letters above the staff.

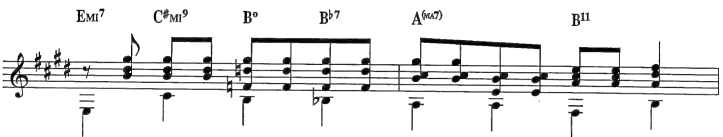
System 1: F#11, F#9, B11, Am7. The melody features eighth-note triplets.

System 2: G#m7, C#9, F#m7, B9. The melody is mostly whole notes and half notes.

System 3: E6(u7), Bb6(u7), A6(u7), F#m7, B7. The melody includes sixteenth-note runs.

System 4: G#m7, C#7(b9), F#m7, G#m7, A6, B9. The melody continues with eighth-note patterns.

System 5: Em7, Am7, F#7(b9), B11. The melody concludes with eighth-note triplets.



E \flat M \flat 7A \flat 7F \sharp 11B \flat 9G \sharp M \flat 7C \sharp 7G \sharp M \flat 7A \flat 6

B7

C \sharp F \sharp 11F \sharp 9

B11

A \flat M \flat 7G \sharp M \flat 7C \sharp 9A \flat 6F \sharp M \flat 7

B9

E \flat (ω 7)C \sharp M \flat 7A \flat (ω 7)F \sharp M \flat 7B11(ϕ 9)F \flat (ω 7)E \flat 9

TRISTE

By Antonio Carlos Jobim

Jazz Bossa. Bright 2/4 tempo. This has now become a standard in both the jazz and Latin fields. Be aware that, although the melody has several repeats, the chord sequences supporting these repeats are modified each time round.

A⁶ **A^(6u7)**

The first line of musical notation is in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It contains two measures. The first measure starts with a quarter rest followed by a quarter note G#4, with an A⁶ chord symbol above. The second measure contains a half note G#4 and a half note F#4, with an A^(6u7) chord symbol above. The melody is written on a five-line staff.

F^(6u7) **B^{b7b5}**

The second line of musical notation continues the melody. The first measure has a quarter rest followed by a quarter note F#4, with an F^(6u7) chord symbol above. The second measure has a quarter note E4 and a quarter note D#4, with a B^{b7b5} chord symbol above. The melody is written on a five-line staff.

A⁶ **A^(6u7)**

The third line of musical notation continues the melody. The first measure has a quarter rest followed by a quarter note G#4, with an A⁶ chord symbol above. The second measure has a half note G#4 and a half note F#4, with an A^(6u7) chord symbol above. The melody is written on a five-line staff.

C^{#mi7} **F^{#7b9}**

The fourth line of musical notation continues the melody. The first measure has a quarter rest followed by a quarter note G#4, with a C^{#mi7} chord symbol above. The second measure has a quarter note F#4 and a quarter note E4, with an F^{#7b9} chord symbol above. The melody is written on a five-line staff.

Bmi7 **C^{#7}**

The fifth line of musical notation continues the melody. The first measure has a quarter rest followed by a quarter note G#4, with a Bmi7 chord symbol above. The second measure has a quarter note F#4 and a quarter note E4, with a C^{#7} chord symbol above. The melody is written on a five-line staff.

F#m7

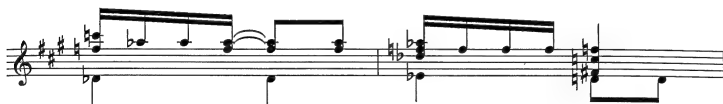
G#7(b9)



D(b9)

Ebm11

D7(b9)



E(b9)

F#7

Bm7

E7(b5)



A6

A(b9)



Am7

D7

Am7

D7



A6

A(b9)



E μ 1⁷A⁷(ϕ 9)

ORNITHOLOGY

By Charlie Parker & Benny Harris

Medium to fast tempo. This is a 'classic' be-bop song. In this arrangement the walking bass line supports the tune. Work out the fingerings and get to know the sequence at a slow tempo before taking up to a performance speed.

E⁶⁽⁴⁾⁷



E_M

A⁷



D⁶⁽⁴⁾⁷



D_M⁷

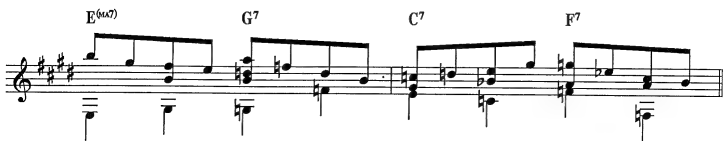
G⁷

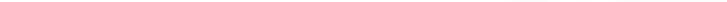
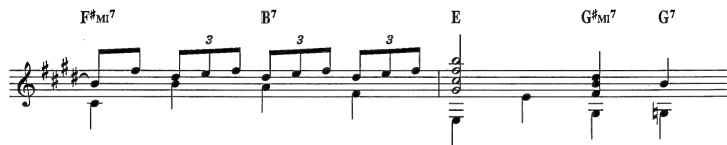


C⁷

B⁷







TAKE THE 'A' TRAIN

Words & Music by Billy Strayhorn

Moderate tempo. Establish a 'train' feel with the introduction and maintain it except for the 'middle 8'.

E⁷



A^{add9}



B7(b9)

Bm⁷



E⁷

A

E⁷

G^{#7}





A



B7(b9)



Bm7

E7



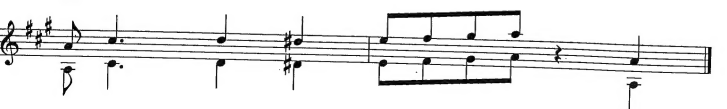
A



E7+



A



Notes On The Scores

Developments with amplification for the classical guitar have extended both its solo and ensemble possibilities and also the range of music that can effectively be performed on it.

These jazz standards have been arranged as solos, but, by taking advantage of some 'sound reinforcement', they can easily be played with a rhythm section.

I have endeavoured to capture the sound colours of the harmonies and voice leadings without making the arrangements cumbersome or static, and have added chord symbols so that the player can:

- 1) Analyse the songs.
- 2) Fill out the chords where his musical sense and technique permit.
- 3) Build improvisations on the songs.

One of the great joys of the jazz idiom derives from the fact that the player can discover for himself the structures and nuances of a song and then build a new adaptation on it.

In order to keep this option open, the scores are deliberately left without fingerings or articulations. The player, thus, can spend some time testing phrases in different positions on the fingerboard, adjusting tempos and gradually creating his own interpretations.

John Zaradin, London, 1990.

These arrangements provide the classical guitar players with an opportunity to add an impressive collection of jazz standards to their repertoire. The pieces are arranged as solos, offering the player scope to develop individual improvisations. Each selection is helpfully annotated with playing hints.

**Birth Of The Blues,
Bluesette,
Body And Soul,
Django,
Girl Talk,
In A Mellow Tone,
Li'l Darlin',
Ornithology,
Perdido,
Round Midnight
St Louis Blues,
Take the 'A' Train,
Triste,
Watermelon Man,
West Coast Blues,
Willow Weep For Me.**



John Zaradin is Europe's foremost player of classical Brazilian guitar music. His early training at the Royal College of Music and the Paris Conservatoire has combined with his deep involvement and love of the music and people of South America, to result in the unique sound he makes today.